
SAN

FRANCISCO

ART

INSTITUTE

66-67

THE EDUCATION OF AN ARTIST

The College of the San Francisco Art Institute was founded to educate artists. The education of an artist is complex, unpredictable and sometimes even mysterious. It can happen seemingly overnight or it can happen throughout a lifetime. The College believes that this education requires the student's — the artist's — whole mind, devotion and risk. Gurdon Woods, who was Director of the College from 1955 until 1965, expressed all of this very clearly in the following "Introduction to the Education of An Artist":

It is questionable whether art can be taught. Techniques can, but only properly in relation to expression. It's the latter which is basic, which is the most challenging and upon which, ultimately, the work stands or falls.

Whether or not art can be taught, a college can provide an environment which encourages essential attitudes and abilities.

There is an attitude here described by words such as commitment, belief, discipline, responsibility and integrity. They are intensely defined, and integrity is extended beyond its usual meaning to include a close relationship between the artist and his

work. Oneself and one's work become synonymous.

Through Polonius, Shakespeare said, "This above all, to thine own self be true." Thoreau phrased it another way, "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured, or far away."

To be true to yourself, you must know yourself; to step to the music you hear, requires screening out the continuous interference of false strains. This is a lonely and demanding task.

It is lonely since one must make one's own ultimate decisions, and the loneliness is intensified if these decisions lead to an individual belief which sets one apart from one's neighbors.

It demands a high degree of self discipline and self reliance. It is demanding too because, while it involves both egocentricity and conviction, it cannot be allowed to lead to a closed mind. One must be sure of his conclusions, and yet still be open to new ideas and experiences. Tolerance within intolerance, flexibility within inflexibility, are required. The evidence indicates that this is essential if the resulting works

are to be expressions of experience that has been lived, not things made; of ideas felt, not just thought; reflective of the human condition on a substantial level.

To repeat, it is lonely and demanding. But what major contribution to human understanding has been made on any easier terms?

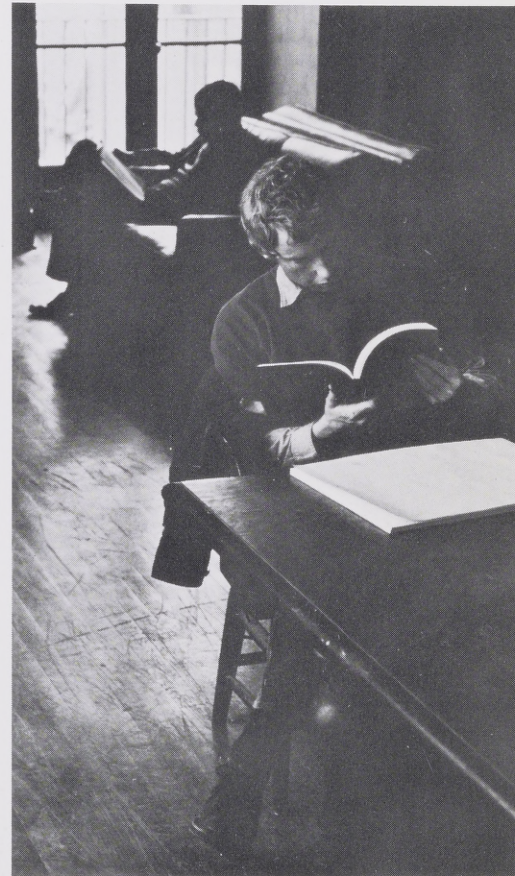
So this is a place which encourages this kind of idealism, which helps the student to develop the necessary integrity and to increase his sensitivity, discernment and toughness. It provides continuous pressure and challenge. These are the real fundamentals of art—not only of painting and sculpture, but of all forms of art, fine and applied.

To function in support of these demands the college must acquire and retain many of the same characteristics. It must maintain the same vigilance it demands of the individuals within it. It must be as sensitive, as stubborn, and as aware of new ideas, new experience, and individual needs. And it must be as tough in order to accept the risks involved. Perhaps even tougher at times because it is not dealing with the

(Continued on Page 2)

destiny of one individual, a self, but with the destinies of many.

All these characteristics and necessities, then, result in an organization of mature, committed artists able to challenge and instruct by personal example, and a student body largely dedicated to the pursuit of excellence. A loose federation of autocratic individuals who alternately antagonize and pacify each other, depress and stimulate each other, and continually challenge each other. An agitated place, but one where something important can happen.



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THE SAN FRANCISCO ART INSTITUTE is a community of artists. The College of the Art Institute, with a faculty of eminent artists, designers and scholars, attracts an enrollment of over 700 students from throughout the United States and abroad. The Institute's Artist Association, composed of over 300 professional artists, sponsors a continuing series of exhibitions, lectures and discussions for both students and the artist community.

HISTORY The San Francisco Art Institute was established in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association started a school of art and design which was the nucleus of the present College. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute.

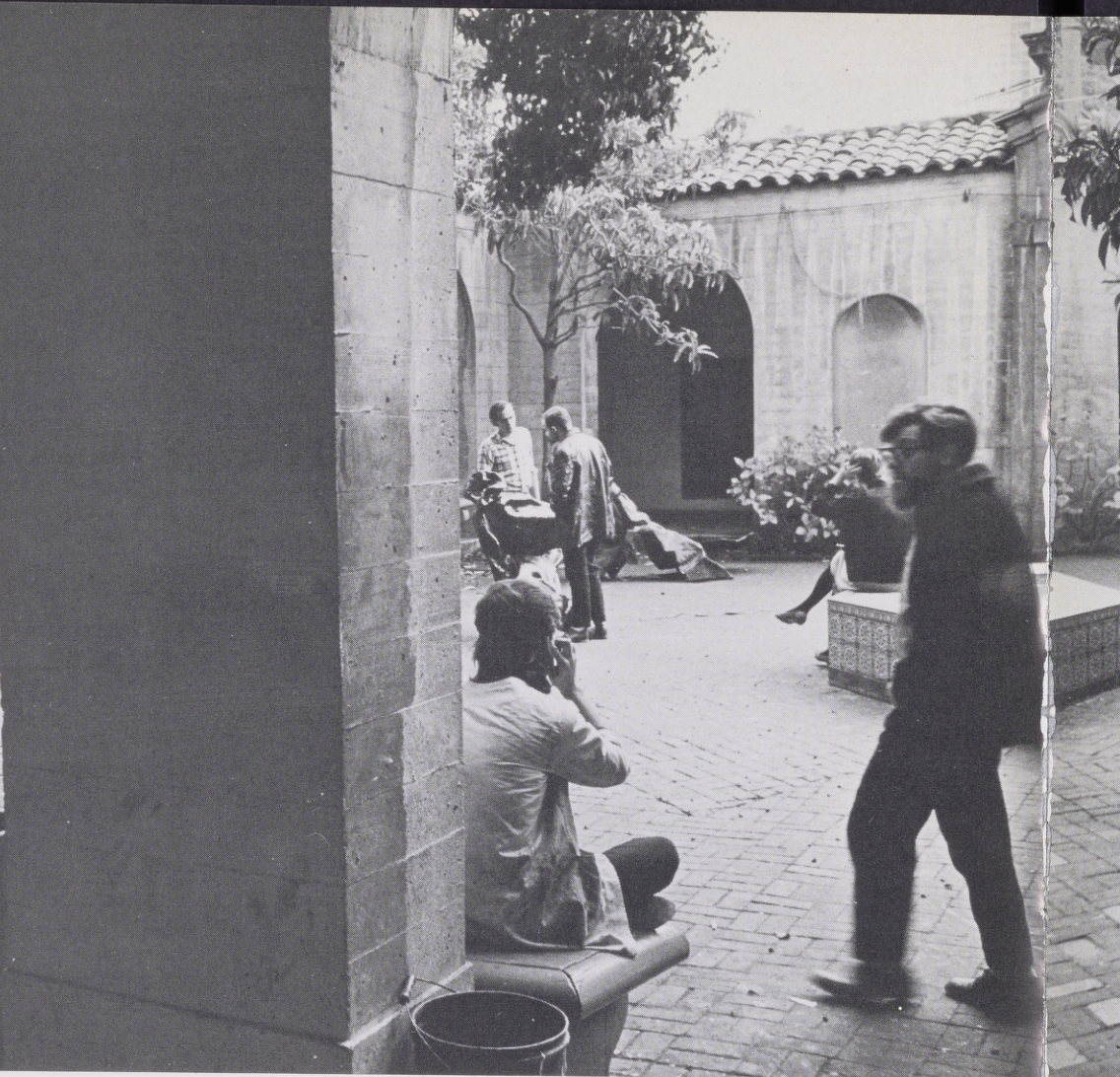
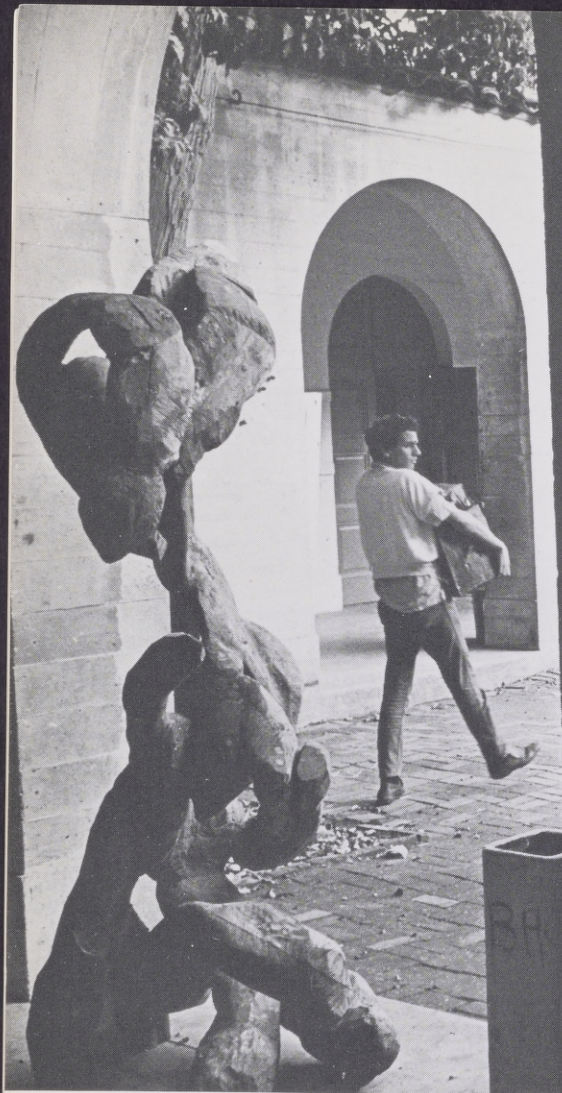
In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Xavier Martinez, Arthur Matthews, G. Piazoni, Diego Rivera, Ralph Stackpole and Maurice Stern were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Elmer Bischoff, Nathan Oliveira, John Hultberg, Richard Diebenkorn, Frank Lobdell and Stanly William Hayter, as well as other prominent artists have taught at the College.

THE COLLEGE of the San Francisco Art Institute offers the Bachelor of Fine Arts degree with majors in painting, sculpture, ceramics, printmaking, design and photography and the Master of Fine Arts degree in painting and sculpture. A teacher orientation program prepares the student for graduate work leading to the general secondary credential. The College is affiliated with the University of California and accredited by the Western Association of Schools and Colleges and the National Association of Schools of Art.

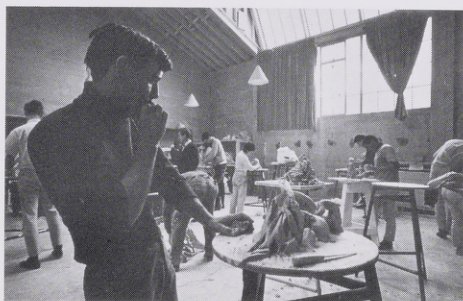
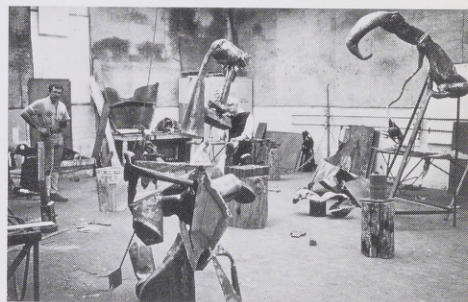
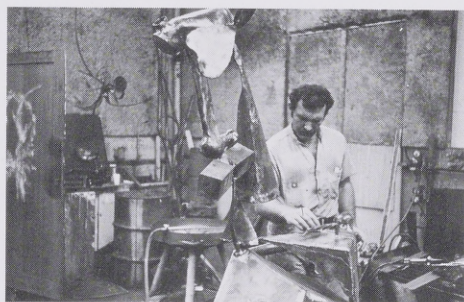
HUMANITIES The undergraduate degree requires that the student devote approximately one-third of his academic program to the study of the humanities, thus extending his knowledge and experience in areas outside the fine and applied arts.

A new program for the integrated study of the humanities—to replace the liberal arts curriculum formerly offered by the College—was inaugurated with a Carnegie Corporation grant in 1964. The program is a four-year course in the cultural history of the world. It is a highly integrated curriculum, in which the usual divisions by "course" or "subject" are abandoned in favor of a unified approach which examines the various aspects of man's thought and achievement together and in historical context, rather than separately (subject) and in arbitrary divisions of time and space (course).

The program consists of a series of interrelated lectures and seminars offered by the College's humanities faculty along with a number of notable guest lecturers, many of them from neighboring institutions. By using the guest lecture system, the College can offer to its students a variety of mind and talent generally available only at larger institutions.



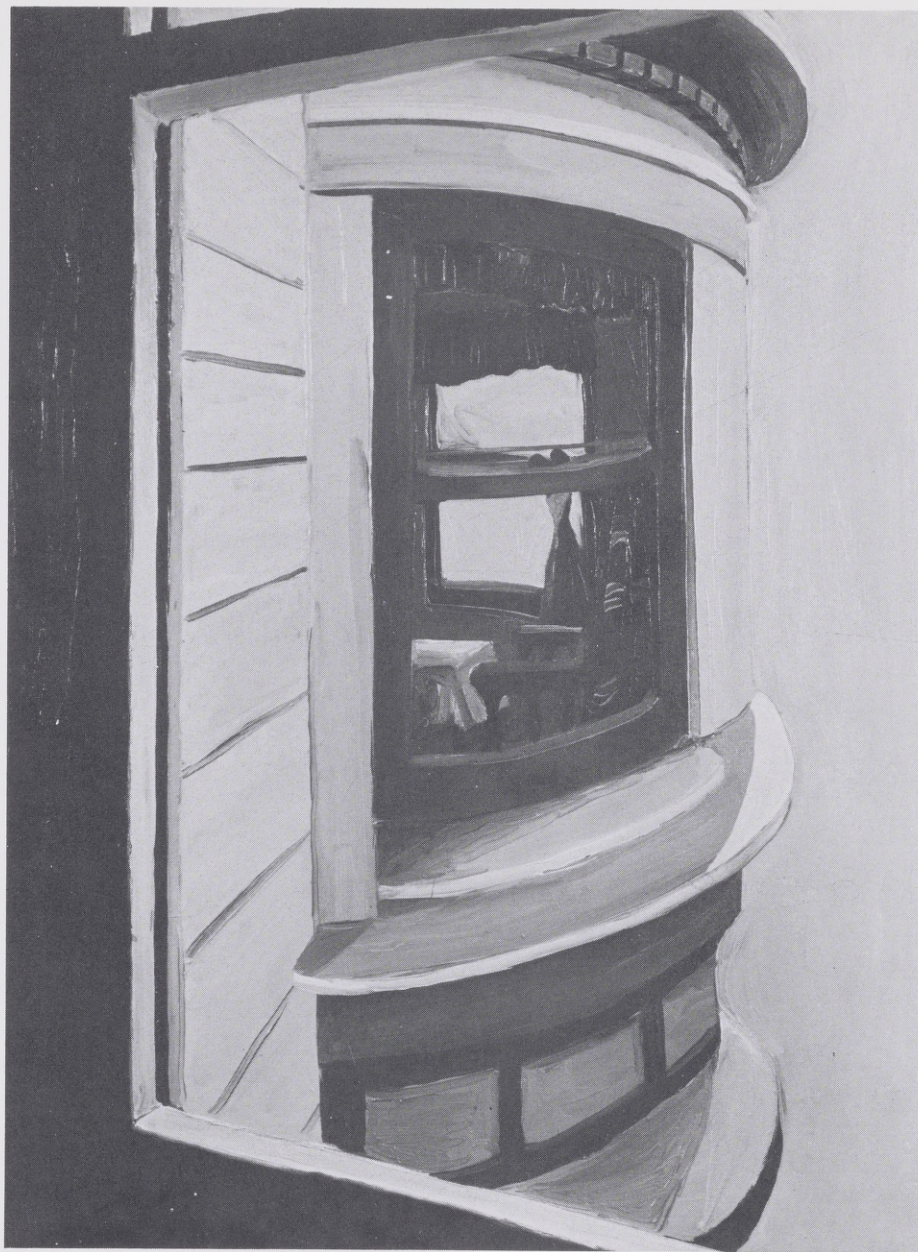






PAINTING & SCULPTURE/CERAMICS

The curricula for majors in painting or sculpture/ceramics have been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience the possibilities of a variety of media and techniques. Basic to his study is association with master artist-teachers who present information, introduce ideas and intensify their demands at the times appropriate to the individual's development.



oil painting by Paul Kos, class of 1965



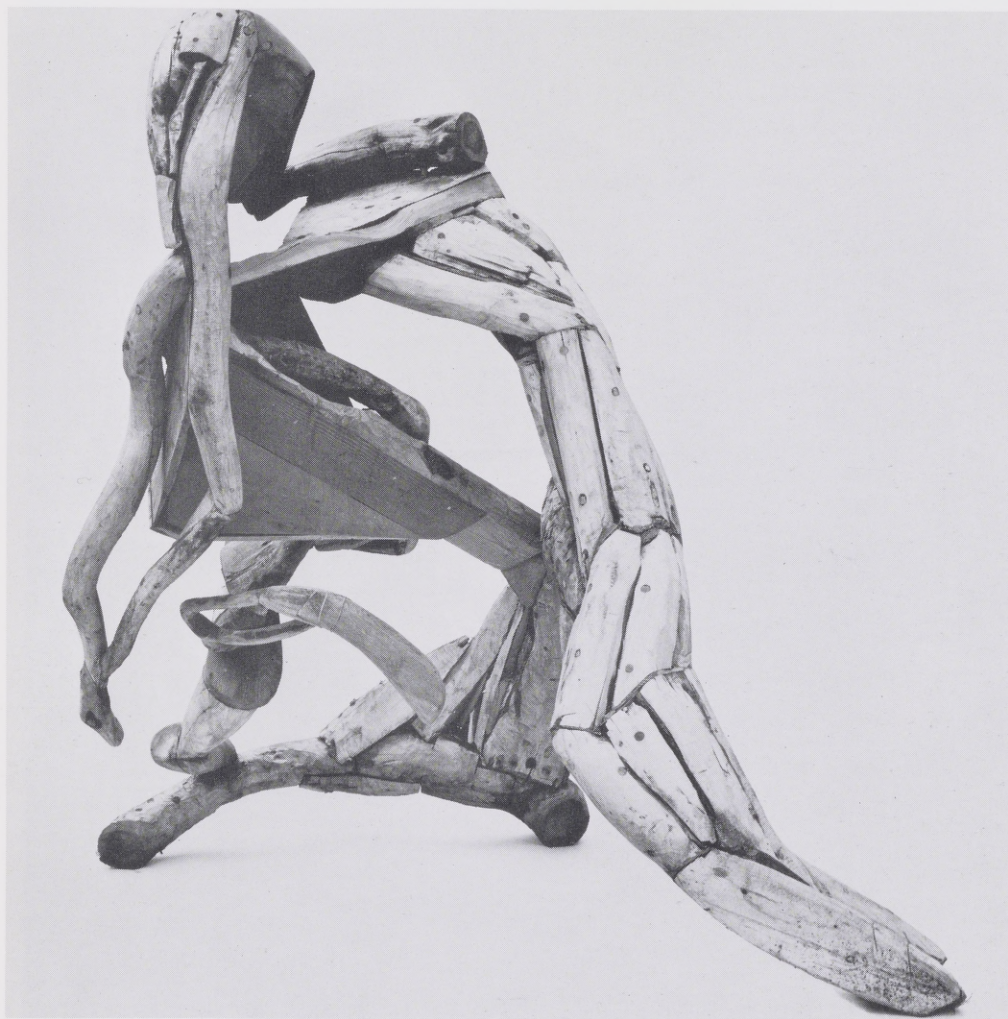
bowls by Richard Shaw, class of 1967



clay sculpture by David Anderson, class of 1966



oil painting by Beryl Landau, class of 1965



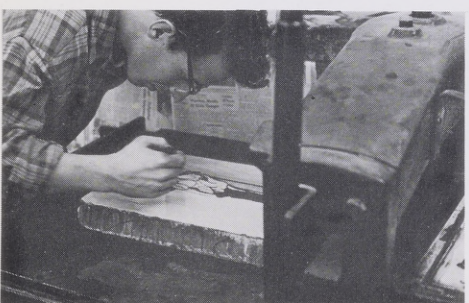
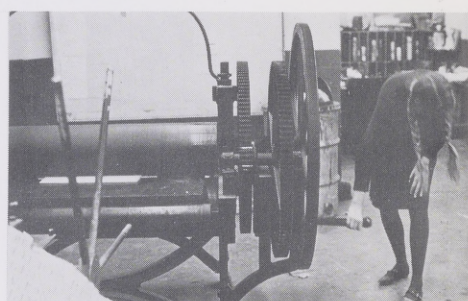
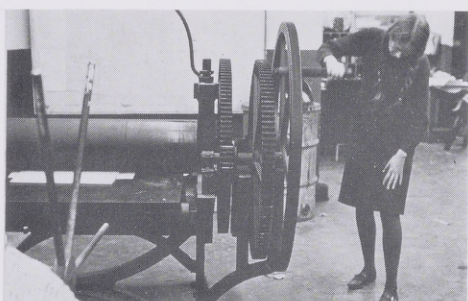
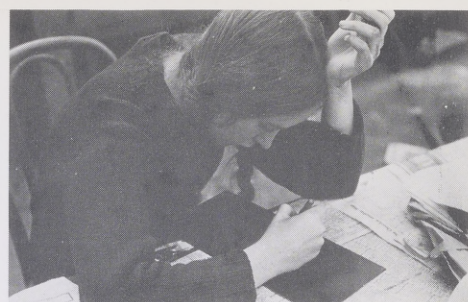
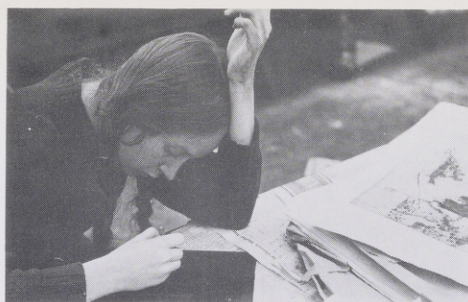
wood sculpture by John Duff, class of 1967

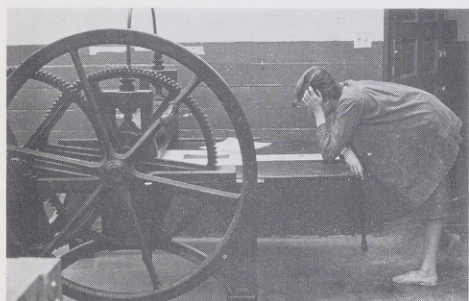


oil painting by Michael Kennedy, BFA 1963



metal sculpture by Brian Edmund, class of 1967

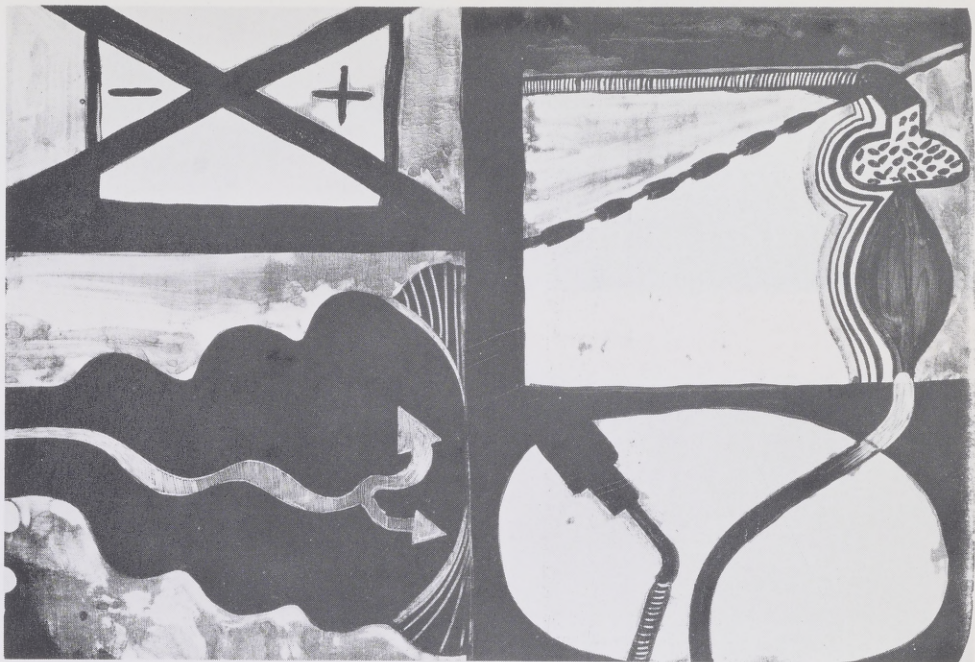




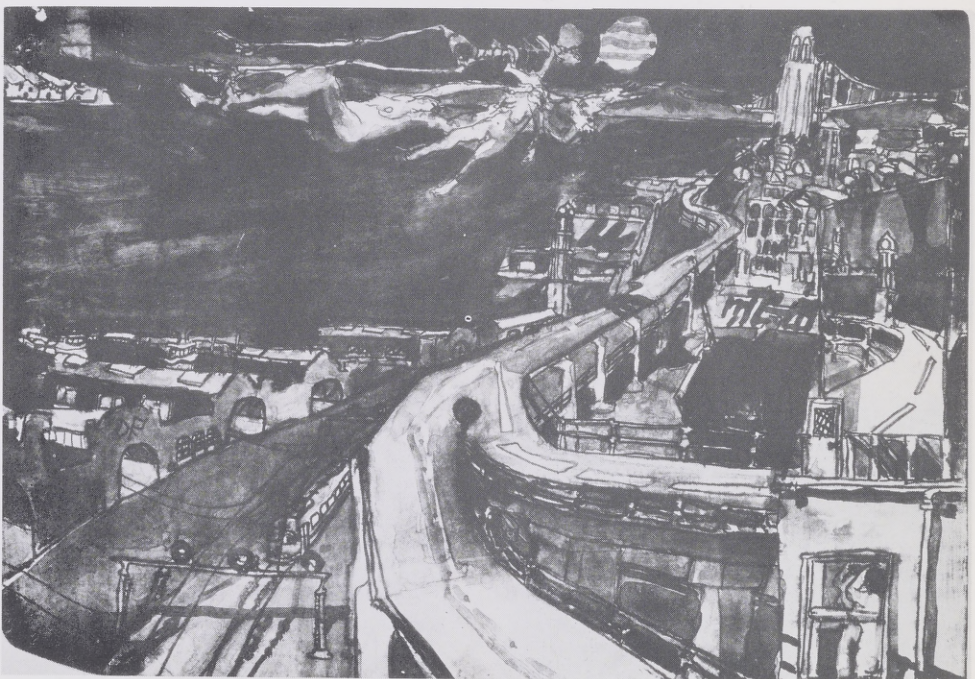
PRINTMAKING

The graphic arts hold an important place in man's ability to communicate on the highest artistic level. Historical examples provide evidence of a potential for artistic significance far beyond that of commercial necessity. To this end, the printmaking faculty considers its primary responsibility to be the development of the printmaker as a fine artist.

The printmaking program provides the student with the opportunity for a continuing, intense experience with the printing forms. Courses are designed to supply him first, with all the instruction necessary for his development, and second, with a workshop environment conducive to his total involvement as a creative printmaker. Technical proficiency is an essential objective. However, this is considered important only in relationship to the complete mastery of the discipline as his primary means of expression. Required courses, as part of the fine arts curriculum, provide the background for this artistic development. The humanities program, plus a course in the history of prints, give him the knowledge and the tools necessary for an intelligent analysis of himself and the world. The total synthesis of these experiences will enable the graduating student of graphics to be fully prepared to continue the process of individual self-creation into a mature artist printmaker.



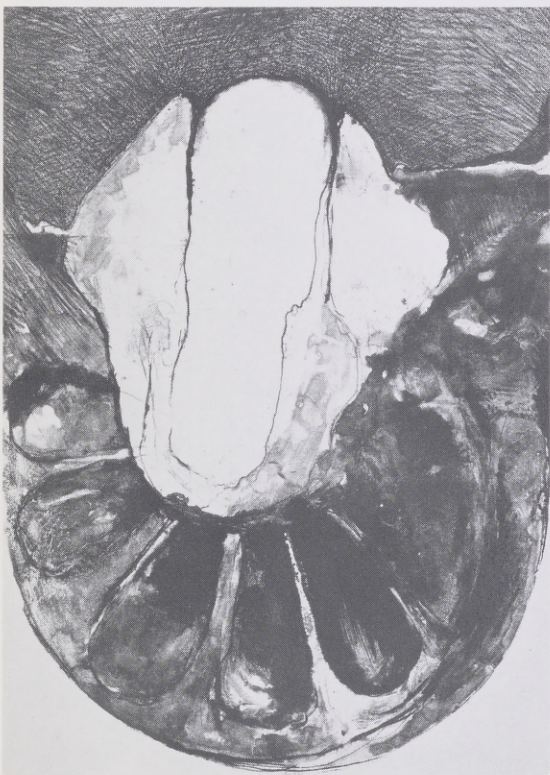
lithograph by Russell Adams, class of 1966



lithograph by William Hal Parker, class of 1966



etching by Martha Hall, class of 1965



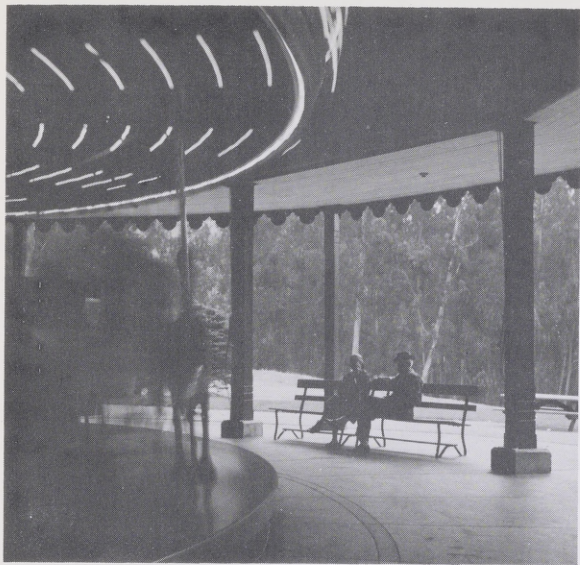
lithograph by Anthony Rudé, class of 1966



photograph by Harry Wilson, class of 1966



photograph by Stephen Sokol, fourth-year student



photograph by Sachija Kuramitsu, second-year student



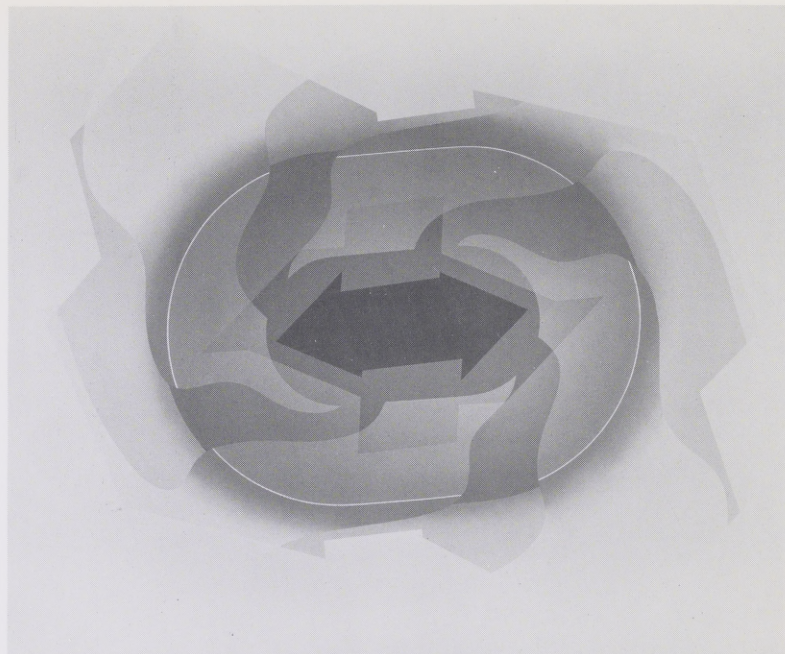
photograph by Rudy Bender, class of 1965

PHOTOGRAPHY

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and a life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of photography's history, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

The photographer who graduates from the Art Institute possesses the knowledge of his craft and a direction for his art that, with continuing growth, can bring him deep personal satisfaction and fulfillment.



oil painting by Peter Freitas, graduate student



oil painting by Norman Stieglmeyer, MFA 1964



metal sculpture by Rodger Jacobsen, MFA 1963

GRADUATE PROGRAM

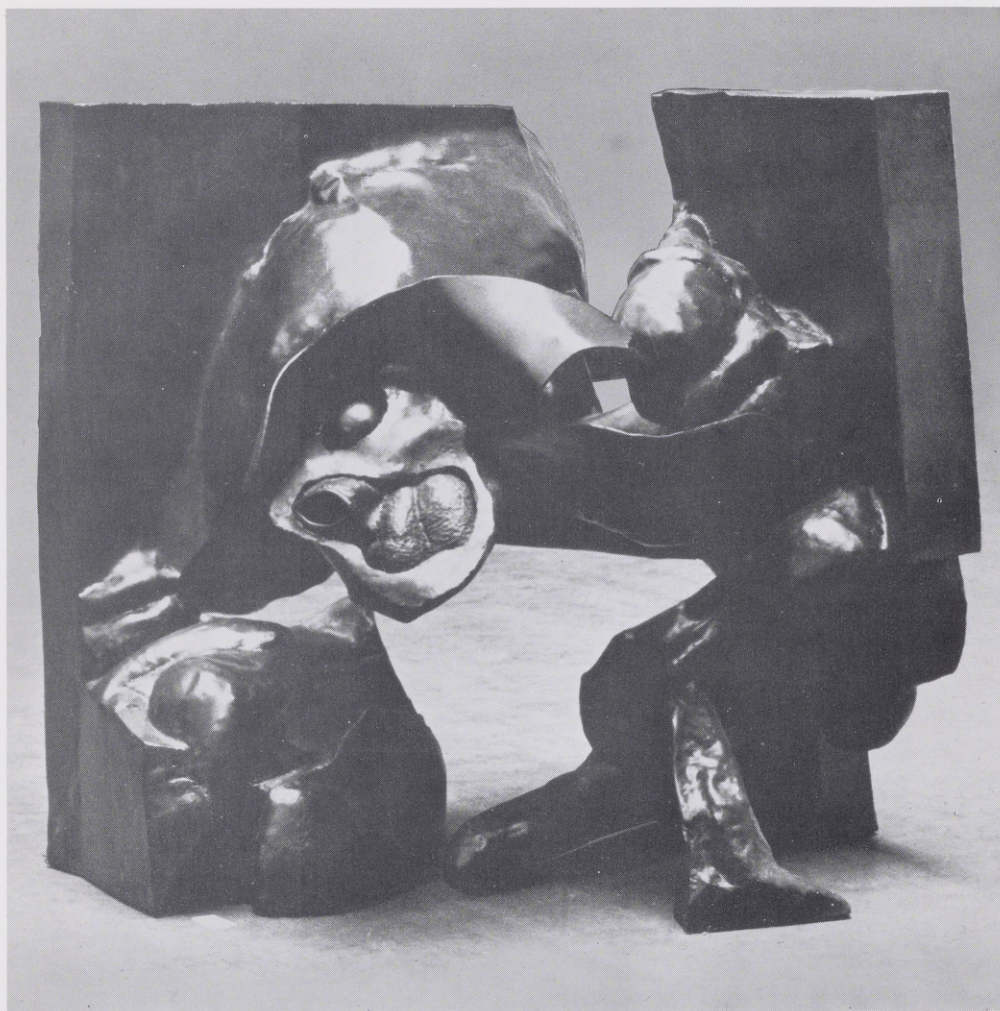
Students of painting and sculpture are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master of Fine Arts degree program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

In addition to a program of drawing, painting and sculpture units, there are two weekly seminars in which all students are required to participate. Guest painters and sculptors are frequently invited to participate in these sessions and, when appropriate, critics, writers and other prominent people living in or visiting the area, contribute to the discussions.

The College expects that the seminars, combined with the full-time schedule of studio work, will provide the student with a more informed confidence in his own artistic concerns as well as an increased awareness of his position in relation to art of the past and present.



oil painting by Roy Schmaltz, graduate student



metal sculpture by Tom Henderson, MFA 1964



oil painting by Joseph Oddo, MFA 1964

ACADEMIC CALENDAR	26
ADMISSIONS	28
ACADEMIC INFORMATION AND REGULATIONS	30
GENERAL INFORMATION	31
SCHOLARSHIPS	32
FINANCIAL INFORMATION	33
UNDERGRADUATE PAINTING PROGRAM	34
UNDERGRADUATE SCULPTURE/CERAMICS PROGRAM	36
PRINTMAKING	38
PHOTOGRAPHY	39
TEACHER ORIENTATION PROGRAM	40
DESIGN STUDIES PROGRAM	41
HUMANITIES	42
GRADUATE PROGRAM IN PAINTING AND SCULPTURE	44
FACULTY LIST 1966/67	47

ACADEMIC CALENDAR

1966 SUMMER SESSION

For specific information on registration hours and Summer Session curriculum, request the Summer Bulletin from the Registrar.

May 2-June 16—Registration for First Summer Session

May 2-July 21—Registration for Second Summer Session

May 2-July 1—Registration for Photography Workshop

June 20-July 22—First Summer Session

June 20-August 4—Evening Summer Session

July 4—Academic and Administrative Holiday

July 8-18—First Photography Workshop

July 18-28—Second Photography Workshop

July 25-August 26—Second Summer Session

FALL SEMESTER-1966

Enrollment Application Deadline August 1
Applications and accompanying transcripts are due from new undergraduate credit students.

Registration September 12-19

September 12—Continuing and re-entering full-time students, 9 a. m.- 4 p. m.

September 13—Continuing and re-entering full-time students, 9 a. m.- 4 p. m.

September 14—Entering full-time freshmen, 9 a. m.- 4 p. m.

Evening and Saturday students, 6-9 p. m.

September 15—Full-time transfer students and full-time special students, 9 a. m.- 4 p. m.

Evening and Saturday students, 6-9 p. m.

September 16—Full-time transfer students and full-time special students, 9 a. m.- 4 p. m.

September 17—Evening and Saturday students, 9 a. m.-12:30 p. m.

September 19—Part-time day students, 9 a. m.- 4 p. m.

Instruction Begins September 22

Mid-Semester Grading Period November 14-19

Thanksgiving Vacation November 24-27

Instruction Resumes November 28

Pre-Registration November 30-January 21 for Spring Semester.

Graduate Application Deadline December 9 for Spring Semester 1967

Enrollment Application Deadline December 16
Applications and accompanying transcripts are due from new undergraduate credit students for the Spring Semester.

Christmas Holiday December 18-January 1

Instruction Resumes January 2

Instruction Ends January 21 Student possessions must be removed by 1:00 p. m.

Final Examinations January 23-25

SPRING SEMESTER-1967

Registration—January 28, 30, and 31;
February 1 and 2

January 28—Evening and Saturday students, 9 a. m.-12:30 p. m.

January 30—Continuing and re-entering full-time students, 9 a. m.- 4 p. m.

Evening and Saturday students, 6-9 p. m.

January 31—Entering full-time freshmen, 9 a. m. to 12 noon

Full-time transfer students and full-time special students, 1-4 p. m.

Evening and Saturday students, 6-9 p. m.

February 1—Full-time transfer students and full-time special students, 9 a. m.- 4 p. m.

February 2—Part-time day students, 9 a. m.- 12 noon

Instruction Begins February 6

Washington's Birthday Academic and Administrative Holiday February 22

Spring Recess March 26-April 2

Graduate Application Deadline March 31 for Fall Semester 1967

Instruction Resumes April 3

Mid-Semester Grading Period April 3-8

Pre-Registration April 10-May 26

For continuing and re-entering full-time students for the Fall Semester 1967

Scholarship Application Deadline April 14
Applications are due for 1967-68 Scholarships and National Defense Student Loans

Instruction Ends May 26 Student possessions must be removed by 5:00 p. m.

Final Examinations May 29, 31, June 1

Memorial Day Academic and Administrative Holiday May 30

Commencement Exercises June 4

Enrollment Application Deadline August 1
Applications and accompanying transcripts are due from new undergraduate credit students for the Fall Semester 1967

THE SAN FRANCISCO ART INSTITUTE comprises the College, a gallery, and a membership of artists and patrons. The Executive Director of the Institute is Mr. Theodore L. Eliot.

BOARD OF TRUSTEES OF THE INSTITUTE

Chauncey McKeever, Chairman
John O. Merrill, First Vice Chairman
Nell Sinton, Second Vice Chairman*
Henry Parish III, Secretary Pro Tem
Peter Avenali, Treasurer
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Artists' Council
*artist member

ADMINISTRATIVE STAFF

Fred Martin, Director of the College
Jack T. Lashua, Director of Administration
Grace Strom, Director of Public Information
Richard Fiscus, Dean of Students
Diane Harsh, Registrar and Student Aid Officer
Sheila Anson, Assistant Registrar, Day Students
Harry Mulford, Assistant Registrar, Evening and Saturday Students
Wally Hedrick, Chairman of the Evening and Saturday School
Herberta L. Faithorn, Librarian
Lowell Pickett, Supervisor of Building and Grounds

COLLEGE PROGRAM CHAIRMEN

Richard Fiscus, Teacher Orientation
Richard Graf, Printmaking
Julius Hatofsky, Undergraduate Painting
Robert Hudson, Undergraduate Sculpture/Ceramics
Kenneth Lash, Humanities
Alvin Light, Graduate Painting and Sculpture
Blair Stapp, Photography

ADMISSIONS

APPLICATION PROCEDURES

Undergraduate Applications Students who wish to enroll in either the Bachelor of Fine Arts or the Certificate of Completion programs must make formal application for admission and file transcripts with the Registrar, prior to the Application Deadline in the Academic Calendar. Applications will not be processed until all documents are on record with the Registrar. Applications filed after the Application Deadline cannot be assured processing. Filing applications and transcripts is the applicant's responsibility. Application forms may be obtained from the Office of the Registrar.

Transcripts The applicant should ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and cannot be returned to the applicant. Portfolios of student work should not be sent.

Graduate Applications See section on the Graduate Program.

Full-Time Special Students Students who wish to enroll for 12 or more units, but do not intend to work toward the Bachelor of Fine Arts degree or Certificate of Completion, must follow the Undergraduate Application procedure, including the filing of transcripts.

Part-Time Students Students enrolling for 8 through 11 units for credit must follow the Undergraduate Application procedure, including the filing of transcripts. Students enrolling for less than 8 units for credit must file transcripts with the Registrar before the registration period stated in the Academic Calendar. They need not, however, make formal application for admission nor pay an application fee.

Audit Students Audit (non-credit) students may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be 18 years of age or older. Auditors need not file transcripts nor make application for admission.

Registration Priority for enrollment in all classes is given to full-time degree students, full-time credit students, part-time credit students and auditors, in that order.

TRANSFER STUDENTS

Transfer Units from accredited institutions of higher learning will be accepted insofar as courses and content relate to the BFA degree curriculum. Only grades of "C" or higher will be accepted.

Enrollment Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. Their enrollment in these courses will be probationary in terms of class standing pending evaluation at the end of their first semester.

FOREIGN STUDENTS

The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students. Foreign students seeking admission to the College must observe the following regulations:

1. Applications for enrollment must be filed with the Registrar **at least three months before registration** (see Academic Calendar).
2. The applicant must prove adequate financing for the proposed period of study.
3. The applicant must prove a reasonable ability to read, write and speak English.

4. The applicant must secure a sponsor who is a United States citizen, and comply with all other government regulations of his home country and of the United States.

ADMISSION WITHOUT A HIGH SCHOOL DIPLOMA

Students without a high school diploma may be admitted if they:

1. are either over twenty-one years of age, or veterans honorably discharged following at least three full months of service, and
2. have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

However, such persons, if admitted, may attain credit status only after successfully completing one semester of full-time study at the College.

High School Students The College offers courses in fine arts for high school students.

High school juniors and seniors may sometimes be admitted to regular courses during the summer session with the special permission of the Director.

Should he enter the degree program at the College following his graduation from high school, a student who has taken either pre-college or summer session courses will be allowed one-half unit of credit for each such unit completed with honor grades.

VETERANS

The college of the San Francisco Art Institute is approved for study under Public Laws 16, 634 and 894, and is also approved by the California Department of Veterans Affairs. The college has filed application for approval for study under the

new GI Bill, Public Law 89-358. Veterans enrolling under California state law must supply proper evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634 and 894 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V.A. before registration.

A veteran seeking admission without completing the above requirements must pay all tuition and fees from his own funds. These payments are refundable (to the extent that they constitute an overcharge) when the student presents the proper authorization.

Undergraduate students carrying 24 units a year for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously-obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

Veterans are responsible for signing monthly VA forms for subsistence and allowances. Forms and filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits.

All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their enrollment at the College.

Supply allowances for veterans enrolled under Public Laws 16 and 894 may be obtained from the College store.

GENERAL INFORMATION

A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

Requirements for admission are subject to change as conditions demand.

The College reserves the right to change any course or instructor, to withdraw any course listed, and to modify or establish any fee as may be required.

Evening and Saturday School The College offers evening and Saturday afternoon classes in the fine arts for beginning, intermediate and advanced students. Some classes so scheduled are included in the Bachelor of Fine Arts degree requirements. A bulletin of all evening and Saturday afternoon classes and additional information may be obtained from the evening and Saturday student's Registrar.

ACADEMIC INFORMATION AND REGULATIONS

MASTER OF FINE ARTS DEGREE

The MFA is offered in painting and sculpture. For requirements see Graduate Program in Painting and Sculpture page 45.

BACHELOR OF FINE ARTS DEGREE

Majors The college offers four-year degree programs with majors in painting, sculpture/ceramics, printmaking, and photography. A teacher orientation program prepares the student for graduate work leading to the General Secondary Credential. No double majors are permitted.

Requirements To be eligible for the BFA, the student must satisfactorily complete the prescribed curriculum in his major field. In addition, he must:

1. complete his final year at the College as a full-time student with a minimum of 24 units;
2. file a Petition for Graduation with the Dean at the beginning of his final semester at the College;
3. have a cumulative grade point average of at least 2.5 (C+);
4. all students entering the undergraduate degree program at the College should have successfully completed two semesters of a senior high school laboratory science; or, have successfully completed four semester hours of college or university laboratory science. If this requirement has not been met before admission, the student will be required to complete it elsewhere during his enrollment and prior to graduation.

Transfer Students from accredited institutions of higher learning will be required to take at least two semesters of the Humanities Program.

Honors The degree is awarded "with honors" if the cumulative grade point average is 3.25 or above, and "with highest honors" if the cumulative average is 3.6 or above.

CERTIFICATE OF COMPLETION

The Certificate of Completion may be conferred upon the satisfactory completion of the same number of units required for the BFA degree. Requirements for major fields, academic standards and residence are the same. The principal difference is that the student need take only the required freshman academic courses shown in the curriculum of his major field. He may substitute elective studio courses for humanities courses during the second, third and fourth years.

The Academic Year includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 14-17 units per semester. A student who wishes to carry more than 17 units must have the approval of the Dean of Students.

Units A credit unit is based on the following amount of work done each week of the semester:

- 1.) One lecture hour plus two hours of assigned outside work, or
- 2.) Three hours of studio work, or
- 3.) Three hours of required outside work done by special arrangement with the department.

Grades The following grade point system is used: A—4 points; B—3 points; C—2 points; D—1 point; E—Incomplete; F—0 points; W—Withdrawal. If incomplete work is not made up within the first six weeks of the following semester, a final grade of "F" is given. A withdrawal does not affect the cumulative grade point average.

Academic Standards A credit student must maintain a grade point average of at least 2.0 (C) to remain in good standing. To be eligible for the Bachelor of Fine Arts degree, the student must have a cumulative grade point average of at least 2.5 (C+).

A student will be placed on scholastic probation if his cumulative grade point average falls below 2.0. Failure to improve his average during the semester of probation will result in dismissal.

Courses Numbered 1-49 are primarily for freshmen, 50-99 for sophomores, 100-149 for juniors and 150-199 for seniors. Graduate courses are numbered from 200. The College reserves the right to withdraw or change any course listed, to change instructors and to amend degree and certificate requirements.

Credit by Examination A currently-enrolled student may receive credit by examination in a subject or subjects in which he is especially well-qualified by experience or private instruction. Petition for such examination may be made through the Dean's office. Such credit does not count toward the residence requirements for the Bachelor of Fine Arts degree.

Attendance is the student's responsibility. He is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially. (See regulations below.)

Change of Program and Withdrawal A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

Change of Major Students are required to have the approval of the program chairmen involved, as well as the Dean's Office, to change majors.

Withdrawal from a Class A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive a grade of "F", unless in the opinion of the instructor and the administration, special circumstances should enable him to receive a grade of "W", which does not affect the cumulative grade point average.

Withdrawal from the College A student contemplating withdrawal from the College because of personal or academic problems should first consult an advisor.

Leave of Absence A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

Dismissal A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

GENERAL INFORMATION

Library The Institute's Anne Bremer Memorial Library contains over 10,000 books, half of which are devoted to the fine arts, half to the humanities and the sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

Supplies Supplies and text books may be purchased at substantial savings from the College store.

Lockers Lockers are provided free of charge and are assigned during Registration. All locker contents and student work must be removed by the last day of studio classes. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

Cafeteria and Housing There is a cafeteria on campus. The college maintains no dormitories.

Health Services Although the College does not provide medical care, full-time students may participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan before October 25th of the fall semester and before March 25th of the spring semester.

Student Employment Students interested in employment should contact the Student Aid Officer following formal registration.

Student Exhibitions The College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.

SCHOLARSHIPS

SCHOLARSHIPS IN FINE ARTS

totaling \$33,000 will be offered by the College of the San Francisco Art Institute for the 1966-67 Academic Year and Summer Session 1966. Of this amount, \$15,000 is being provided under a special grant from the Ford Foundation.

ELIGIBILITY

High school graduates, high school students who will graduate in June 1966 or January 1967, and students who have completed study at an institution of higher learning are eligible. Only undergraduates planning to carry a minimum of 12 units and graduate students carrying 10 or more units with the degree as an objective will be considered for grants or scholarships. New students must file a formal application for admission and pay a \$10 application fee before or at the same time as applying for a scholarship. Entering freshmen must have a B average from high school, and transfer or continuing students must have a 3.0 average on a 4.0 scale.

OTHER FINANCIAL AIDS

The College offers additional assistance to students through its participation in the National Defense Student Loan program and the United States Aid Fund. The College also offers a limited number of paid part-time jobs under the College's own program as well as the Federal College Work-Study Program to registered students. The College reserves the right to make changes in the specific amounts of individual scholarships under special circumstances and to award only a part or none of the funds shown should the quality of work submitted be insufficient.

OTHER SCHOLARSHIPS

Agnes Brandenstein Memorial Scholarship

Awarded for advanced study in ceramics; appli-

cants must have had previous training or work in ceramics.

Adaline Kent Scholarship Full-tuition for a continuing upper-division or graduate student of exceptional accomplishment in sculpture. This grant is provided by the Adaline Kent Memorial Fund of the San Francisco Foundation.

Wilfred P. Cohen Painting Scholarship Awarded to a continuing student for advanced study in painting.

Ellen Hart Bransten Memorial Scholarship Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

San Francisco Foundation Scholarships Full-tuition will be awarded during 1966-67 to two entering or continuing undergraduate students for advanced study in printmaking.

Hector Escobosa Scholarship Full-tuition granted to one upper division or graduate student in painting.

SCHOLARSHIPS FOR ENTERING STUDENTS

Artforum Scholarship In cooperation with Artforum magazine, full-tuition will be offered to one entering graduate or undergraduate student during the academic year 1966-67.

International Scholarship One full-tuition scholarship for 1966-67. Eligibility is limited to applicants who are citizens of a country other than the United States or its possessions.

Freshmen Scholarships Ten scholarships offering half-tuition for one year will be awarded to entering freshmen.

Six General Scholarships are offered in memory of — Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

APPLICATION FORMS AND FURTHER INFORMATION on admission and scholarship may be obtained by writing to the Registrar. Awards are announced in May of each year.

Applications must be received by April 14, 1967. Entering students applying for scholarships must complete the Parents' Confidential Statement, which may be obtained from the Institute's Registrar, or from the College Scholarship Service, P.O. Box 1025, Berkeley, California.

FINANCIAL INFORMATION

The College of the San Francisco Art Institute is a private institution. Virtually all income to the College is from tuition charges, endowment income and from contributions and dues received from the membership of the Institute.

Tuition: payable at time of registration

1-8 units: \$40 per unit per semester

9-10 units: \$350 per semester

11 units: \$400 per semester

12-17 units (full time): \$450 per semester

Per unit above 17 units: \$35 per semester

Application Fee—\$10.00 This fee must accompany all applications for the Bachelor of Fine Arts, Master of Fine Arts or Certificate of Completion programs, and all students intending to carry 8 or more units, including those from students applying for scholarships and admission simultaneously. It does not apply to tuition and is not refundable.

Tuition Deposit—\$50.00 Prior to registration for each semester, entering and continuing students who have been accepted for admission must make a non-refundable deposit of \$50.00 which is applicable toward tuition and insures a place in the semester's classes.

Change of Program Fee—\$2.00 Charged for each program change after the close of registration.

Transcript Fee—\$2.00 One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

Personal Checks Returned Unpaid—\$2.00

Reinstatement Fee—\$5.00 Charged for the reinstatement to good standing of a student who has been placed on financial probation or suspension for any reason.

Late Registration Fee—\$5.00 Charged to students registering for credit after close of registration.

Deferred Payments Students taking three or more units may apply at time of registration for deferred payment of tuition. Under this plan a minimum of twenty-five per cent of tuition plus all fees and charges must be paid at time of registration.

Withdrawals and Refunds Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule: First week of semester—80%; Second week of semester—60%; Third week of semester—40%; Fourth week of semester—20%. Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal or dismissal from the College.

Unpaid Accounts The Registrar cannot release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

UNDERGRADUATE PAINTING PROGRAM

The curriculum for majors in painting has been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience within it the possibilities of a variety of media and techniques. Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student. In the various classes, however, it is expected that students will work from the model, still life, nature and imagination.

In each semester, the student takes a combined painting and drawing class of four or more units from one instructor. In addition to this painting/drawing combination and other required courses, he will usually take at least one other elective course in painting or drawing in the second, third and fourth years. A third or fourth year student may elect to take up to two additional units in any course in his major for which he is already enrolled for four or more units.

PAINTING CURRICULUM

First Year

1/2 Drawing & Painting	
5A, B Sculpture	
9A, B Color and Materials	
33A, B Modern Art History	
47A, B Humanities	
30A, B English	

Total Units

Fall/Spring

4	4
3	2
1	1
1	1
5	5
2	2
16	15

Second Year

51/52 Drawing and Painting	
57 Printmaking	
97A, B Humanities	
Electives	

Total Units

Fall/Spring

5	5
2	2
5	5
3	3
15	15

Third Year

101/102 Drawing and Painting	
109 Materials and Techniques	
147A, B Humanities	
Electives	

Total Units

Fall/Spring

5	5
1	
5	5
4	4
15	14

Fourth Year

151/152 Drawing and Painting	
197A, B Humanities	
Electives	

Total Units

Fall/Spring

5	5
5	5
5	5
15	15

Requirement for BFA degree: 120 units

PAINTING AND DRAWING COURSES

1, 51, 101, 151 First through fourth year drawing. Work in a variety of media including pencil, charcoal, collage, tempera and ink. 2 units per semester.

2, 52, 102, 152 First through fourth year painting. Work primarily in oil painting as well as other painting media. 2-3 units per semester.

9A, B Color and Materials Basic color, its theory, nature and application. Knowledge and proper use of the essential materials of the painter. 9A is prerequisite to 9B. 1 unit per semester.

109 Materials and Techniques Study of the entire range of media used by the contemporary painter. Emphasis on both traditional and new synthetic materials. 1 unit.

99, 199 Special Studies Work with individual faculty for advanced students, subject to advisor's approval. 1-4 units.

B Painting A special non-credit class for the part-time student. Open to both beginning and advanced students. Work in oil and other media.

M W F 8-12 Hat
 MT Thurs - Weeks 1-5
 MT++ } Fri 3-5
 Tech } Jefferson Combination
 Hatofsky -

PAINTING PROGRAM FACULTY

Julius Hatofsky, Program Chairman Painter. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Represented by Egan Gallery, NY, and collection of the Whitney Museum.

Jack Jefferson Painter. Studied: University of Iowa, SF Art Institute. Rosenberg Traveling Fellowship. One-man shows: M. H. de Young Museum, Metart Gallery, SF. Exhibited: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Stanford University; SF Museum of Art.

Jack MacIntosh Painter. BFA, MFA, SF Art Institute.

Bruce McGaw Painter. BFA, California College of Arts and Crafts. Exhibited: in traveling shows throughout the US and locally at M. H. de Young Museum, Palace of the Legion of Honor, Oakland Art Museum, Santa Barbara Museum, Richmond Art Center.

William Morehouse Painter. BFA, SF Art Institute, MA, SF State College. One-man shows: California Palace of the Legion of Honor, Bolles Gallery, SF and NYC. Exhibited: Guggenheim Museum; Whitney Museum; Art Institute, Chicago; Illinois Biennial; Richmond Art Museum, Virg.; Chrysler Museum, SF Museum of Art.

Norman Stieglmeyer Painter. BFA, MFA, SF Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One-man show: New Mission Gallery, SF. Exhibited: Winter Invitational, California Palace of the Legion of Honor; Frankische Gallery, Nuremberg.

James Weeks Painter. Studied: Hartwell School of Design; Escuela de Pintura Y Escultura, Mexico City; SF Art Institute. One-man shows: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Felix Landau Gallery, LA. Exhibited 1965 Carnegie International, Pittsburgh.

Donald Weygandt Painting. BFA, Washington University, St. Louis; MFA, University of Illinois; studied, Yale University. One-man shows: Springfield, Illinois; Edward Quill Gallery, SF; Distel Gallery, Los Altos; Sabrina Gallery, Los Angeles. Former instructor, University of Colorado.

acknowledged -

UNDERGRADUATE SCULPTURE/CERAMICS PROGRAM

The curriculum for majors in Sculpture/Ceramics has been designed to present the student maximum involvement in his major field and to assure him the opportunity to experience within it the possibilities of a variety of media and techniques. Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demand at times appropriate to his development.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement. The instructor is not asked to teach a syllabus covering specific material for presentation to all the students in any class. Rather he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student.

The curriculum is planned to introduce the student to a variety of sculptural forms and concepts during the first year. The second and third years continue the emphasis on variety, while giving greater depth of understanding and experience in each of the changing areas of media and expression in contemporary sculpture. The fourth year allows the student maximum opportunity to pursue and deepen his personal direction in sculpture.

Ceramics courses stress the tradition wherein a pottery vessel is regarded as a unique and beautifully rendered statement rather than a product of utilitarian design. In addition to pottery, fired clay sculpture constitutes a large part of ceramics courses. To make the full spectrum of color available to the student all firing is done in low temperature range. Students desiring the designation "Ceramics" in their BFA degree are required to take all ceramics courses for maximum credit, thus insuring the minimum total of 20 ceramic units for the degree.

SCULPTURE/CERAMICS CURRICULUM

First Year	Fall/Spring	
5A, B Sculpture	3	2
1/2 Drawing and Painting	4	4
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30A, B English	2	2
Total Units	15	14

Second Year	Fall/Spring	
55 Sculpture, Various Media	2	2
54 Sculpture, Metal	2	2
65 Sculpture, Ceramic	2	2
51.S Drawing for Sculptors	2	2
97A, B Humanities	5	5
Electives	2	2
Total Units	15	15

Third Year	Fall/Spring	
105 Sculpture, Various Media*	2 or 4	2 or 4
104 Sculpture, Metal*	2 or 4	2 or 4
115 Sculpture, Ceramic*	2 or 4	2 or 4
101.S Drawing for Sculptors	2	2
147A, B Humanities	5	5
Electives	2	2
Total Units	15	15

*Students must take one starred course for four units per semester and at least one other for two units per semester.

Fourth Year	Fall/Spring	
155 Sculpture, Various Media, or	6	6
154 Sculpture, Metal, or	6	6
165 Sculpture, Ceramic	6	6
151.S Drawing for Sculptors	2	2
197A, B Humanities	5	5
Electives	3	2
Total Units	16	15

Requirement for BFA degree: 120 units

SCULPTURE/CERAMICS COURSES

5A Introduction to sculptural forms and concepts Work in clay, plaster, wood and other materials. Weekly lectures from various members of the faculty. 3 units.

5B Continuation of 5A, without weekly lecture sessions. 2 units.

55, 105, 155 Second through fourth year sculpture in various materials, including clay, plaster, wood and plastics. 2, 4 or 6 units per semester.

54, 104, 154 Second through fourth year sculpture in metal, including welding, brazing, forging and casting. 2, 4 or 6 units per semester.

65, 115, 165 Second through fourth year sculpture in ceramics, including wheel and glaze techniques. Students taking 115 for 4 units must take 90 Glaze Calculation concurrently in the fall semester. 2, 4 or 6 units per semester.

51.S, 101.S, 151.S Second through fourth year drawing for sculptors. A special drawing section taught by various members of the Sculpture/Ceramics faculty. 2 units.

90 Glaze Calculation Through experiment the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. Fall semester only. 1 unit.

99, 199 Special Studies Work with individual faculty for advanced students, subject to advisor's approval. 1-4 units.

A third or fourth year student may elect to take up to two additional units in any course in his major for which he is already enrolled for four or more units.

SCULPTURE/CERAMICS PROGRAM FACULTY

Robert Hudson, Program Chairman Sculptor, BFA, MFA, SF Art Institute. One-man shows: Lanyon Gallery, Palo Alto; Bolles Gallery, SF; Richmond Art Center. Exhibited: Oakland Art Museum, SF Museum of Art, Stanford University, Whitney Museum Annual, Allan Frumkin Gallery, Chicago.

Jeremy Anderson Sculptor. Studied: SF Art Institute. One-man shows: Dilexi Gallery, SF; Stable Gallery, NY. Exhibited: Whitney Museum Annual, Illinois Biennial, SF Museum of Art.

Robert Anderson Ceramist, sculptor. BFA, University of Southern California. Studied: Long Beach State College; University of California. Exhibitions: SF Museum of Art; Richmond Art Center Sculpture Annual; Oakland Museum; Everson Museum of Art, NY. Purchase Award: Syracuse National, NY.

Fletcher Benton Painter, sculptor. BFA, Miami University; graduate work, SF State College. One-man shows: Gumps Gallery, SF. Exhibited: Terry Dintenfass Gallery, NYC; Esther Robles Gallery, LA; Santa Barbara Museum. Awards: Winter Invitational, California Palace of the Legion of Honor.

Stephen DeStaeble Sculptor. BA, Princeton University; MA, University of California. Former faculty member UC and SF State College. Exhibitions: 1963 Paris Biennial; International Ceramics Exhibition, Japan; Museum of Contemporary Crafts, NY. Awards: SF Art Institute Annual, Richmond Art Center, SF Art Festival, Zellerbach Memorial Sculpture Competition.

William Geis Sculptor. BFA, MFA, SF Art Institute. Exhibitions: SF Museum of Art; Young American Sculptors, East to West, American

Express Pavilion NY World's Fair. Guggenheim Grant 1965-66.

Paul Harris Sculptor. BFA, MA, University of New Mexico. Formerly Fulbright professor in Chile. One-man shows: Poindexter Gallery, NY. Exhibited: Martha Jackson Gallery, NY; Museum of Modern Art.

Alvin Light Sculptor. BFA, MFA, SF Art Institute. One-man shows: Dilexi Gallery, SF, LA; M. H. deYoung Museum. Exhibited: Whitney Museum; Staempfli Gallery, NY; Chicago Art Institute; Jefferson Gallery, Washington, D.C.

Ron Nagle Ceramist. BA, SF State College. Exhibited: Richmond Art Center, Oakland Art Museum, National Ceramics Exhibition, Wichita, Kan. Awards: California Crafts Exhibition, Crocker Art Gallery, Sacramento; New Ceramics Forms, Museum of Contemporary Crafts, NY.

Manuel Neri Sculptor. Studied: University of California, California College of Arts and Crafts, SF Art Institute. One-man shows: SF Museum of Art, Dilexi, New Mission Gallery, SF; Ferus Gallery, LA. Exhibited: Stanford University. Awards: Nealie Sullivan Award.

Richard Shaw Ceramist. Studied: Alfred University, Orange Coast College, California; SF Art Institute. Exhibitions: Museum of Contemporary Crafts, New York; Boston Society of Arts and Crafts.

PRINTMAKING

PRINTMAKING CURRICULUM

First Year

	Fall	Spring
1/2 Drawing & Painting	4	4
5A, B Sculpture	3	2
9 Color & Materials	1	1
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30A, B English	2	2
Total Units	16	15

Second Year

	Fall	Spring
58 Printmaking	4	4
51 Drawing	2	2
20A, B Photography	3	3
97A, B Humanities	5	5
Electives		2
Total Units	14	16

Third Year

	Fall	Spring
108 Printmaking	4	4
103A, B History of Printmaking	1	1
124 Typography	2	
101 Drawing	2	2
147A, B Humanities	5	5
Total Units	14	12

Fourth Year

	Fall	Spring
151 Drawing	2	2
158 Printmaking	4	4
197A, B Humanities	5	5
Electives	4	5
Total Units	15	16

Requirement for BFA degree: 120 units

COURSE DESCRIPTIONS

57 Printmaking Introduction to techniques of lithography, etching and woodcut as a primary means of expression. Individual and group dis-

cussions, lectures and museum trips. 2 units per semester.

58 Printmaking Introduction for majors; see course description 57. 4 units per semester.

103A, B History of Printmaking Lectures and individual examination of historical and contemporary prints from local collections, including the Achenbach Foundation for Graphic Arts. 103A is prerequisite to 103B. 1 unit per semester.

108 Printmaking Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. 4 units per semester.

124 Typography The art of the page and the book. Workshop course involving production of printed work. One semester course. 2 units per semester.

158 Printmaking Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 4 units per semester.

199 Special Studies Work with individual faculty for advanced students, subject to advisor's approval. 1-4 units.

A third or fourth year student may elect to take up to two additional units in any course in his major for which he is already enrolled for four or more units.

PRINTMAKING FACULTY

Richard Graf, Program Chairman Printmaker, painter, BFA, MFA, California College of Arts and Crafts. One-man shows: SF Museum of Art, Berkeley Gallery, Cellini Gallery, SF. Exhibited: Pennsylvania Academy, Philadelphia Print Club, Wichita Art Assn., Richmond Art Center. Collec-

tions: Library of Congress, Achenbach Foundation for the Graphic Arts.

Dennis Beall Printmaker and Curator of the Achenbach Foundation for Graphic Arts, BA, MA, SF State College. Recent exhibitions include: 1963 Paris Biennial; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; 1964 national printmaking shows at Brooklyn Museum, Oklahoma Art Center, Western Michigan University and a one-man show at Hansen Galleries, SF.

Kathan Brown Printmaker. BA, Antioch College, Ohio. Studied Central School of Art, London. One-man exhibit Hansen Gallery, San Francisco. Exhibited: Library of Congress, Washington, D.C.; Brooklyn Museum, Brooklyn, NY.; Graphic Arts USA exchange exhibition with Russia.

Gordon Cook Printmaker. BFA, Illinois Wesleyan University. Studied: Chicago Art Institute, University of Iowa. One-man show: Achenbach Foundation for the Graphic Arts. Exhibited: Philadelphia Museum, Brooklyn Museum, SF Museum of Art, Oakland Art Museum. Collections: Mills College, Pasadena Museum, Library of Congress.

Jack Stauffacher Design Director, Stanford University Press. Studied: San Mateo Junior College; Fulbright Scholar in Italy. Formerly Director of New Laboratory Press and Assistant Professor of Typographic Design, Department of Graphic Arts, Carnegie Institute of Technology. Awards: American Institute of Graphic Arts. Fifty Books of the Year, 1964 and previous years.

E. Gunter Troche PhD, University of Munich. Director of Achenbach Foundation for Graphic Arts, Director of the Germanic National Museum, Nuremberg. Author of several books and articles on history of art.

PHOTOGRAPHY

PHOTOGRAPHY CURRICULUM

First Year	Fall/Spring	
20A Expression	3	
20B Technique		3
1/2 Drawing and Painting	4	4
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30A, B English	2	2
Total Units	15	15

Second Year	Fall/Spring	
70 Intermediate Photography	2	2
71 Intermediate Photography	2	2
5A, B Sculpture	3	2
57 Printmaking	2	2
97A, B Humanities	5	5
Elective		2
Total Units	14	15

Third Year	Fall/Spring	
120 Advanced Photography	2	2
121 Advanced Photography	2	2
122 Advanced Photography	2	2
51/52 Drawing and Painting	5	5
147A, B Humanities	5	5
Total Units	16	16

Fourth Year	Fall/Spring	
170 Individual Projects	2	2
171 Individual Projects	2	2
172 Individual Projects	2	2
197A, B Humanities	5	5
Electives	4	4
Total Units	15	15

Requirement for BFA degree: 120 units

PHOTOGRAPHY COURSE DESCRIPTIONS

20A Expression Introduction to photography as expression. Intensive use of camera. One semester course. 3 units.

20B Techniques Demonstration and application of techniques. One semester course. 3 units.

25 Basic Photography A special course for students not majoring in photography. Introduction to use of the camera and basic darkroom processes. 2 units per semester.

70, 71 Intermediate Photography Intermediate work in photography with two different instructors. 2 units per semester.

73 Film-making Exploring new forms of self-expression through film-making. Each student will make one or more movies with emphasis being placed on film as a tool of personal expression.

120, 121, 122 Advanced Photography Advanced work in photography with three different instructors. 2 units per semester.

170, 171, 172 Individual Projects Advanced work in photography with three different instructors. Intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned. 170, 171, and 172 are 2 units per semester. A fourth year student may elect to take up to four additional units in any one of these courses.

199 Special Studies Work with individual faculty for advanced students, subject to advisor's approval. 1-4 units.

FACULTY

Blair Stapp, Photography Program Chairman Photographer. BA, University of Wisconsin. Editorial and advertising photographs appear in many publications. Formerly on the staffs of Edward Steichen and Milton Halberstadt.

Gerald Burchard Photographer. BFA, SF Art Institute. Exhibitions: SF Museum of Art.

Jim Coe Photographer. AA, College of San Mateo; BFA, San Francisco Art Institute. Exhibitions: Student Union, University of California, Berkeley; Interplayers Theatre, SF; Beep Gallery, SF. First Prize, Monterey Jazz Festival Show, 1963.

John Collier, Jr. Photographer. Studied: SF Art Institute. Guggenheim Fellowship. Shows: Museum of Modern Art, Family of Man Exhibition.

Richard Fraenkel Conrat Photographer. AB, University of California. Studied: Reed College, SF Art Institute. One-man show at SF Museum of Art circulated by Western Association of Art Museums 1964-66. Special consultant to Museum of Modern Art on Dorothea Lange Memorial Exhibit, 1965. Editor and designer, Paul Hassel Memorial Exhibit 1965-66.

Robert Nelson Photographer. BA, San Francisco State College; MFA, Mills College. One-man show of paintings Salon de Actos, Valencia, Spain; Harold L. Zellerbach Award SF International Film Festival 1965.

TEACHER ORIENTATION PROGRAM

TEACHER ORIENTATION

The undergraduate major in painting, sculpture/ceramics, printmaking or photography, may be supplemented by a program of courses in Teacher Orientation, thus preparing the student for graduate work in art education. Elective units must be selected in programs other than the major. Interested students will work directly with Mr. Fiscus, the Program Chairman for Teacher Orientation, so a curriculum of supporting and supplementary courses may be planned. Under this program the minimum BFA requirement is increased 5 units in all majors.

Students planning to work toward one of the State of California teaching credentials following graduation from the Institute are advised to arrange for completion of undergraduate language and mathematics credential requirements in preparation for graduate study. It is also recommended that these students complete Educational Psychology (8 units) at San Francisco State College during the summer between the third and fourth years.

Required supplementary courses in Humanities and Teacher Orientation are:

186 Directed Writing Individual projects in one of the forms of creative writing, or expository writing. Prerequisites: "B" average in English 30, or equivalent, and advisor's permission. One semester course. 3 units.

190 Teacher Orientation General principles, objectives and functions of art education. Public and private school observation. Curriculum organization, evaluation, history, trends. School organization. Audio-visual and curriculum materials and laboratory work. Two semester course. First semester, 2 units. Second semester, 3 units.

196 Public and Group Discussion Fundamentals of articulation, semantics, group dynamics and individual presentation. One semester course, 2 units.

DESIGN STUDIES PROGRAM

DESIGN STUDIES PROGRAM

The Institute's program in Design will terminate in June 1967. The announced fourth year classes will be maintained for the 1966-67 year so that previously enrolled upper division students may complete their work toward the BFA.

DESIGN CURRICULUM

156, 157 The courses will be planned as workshop-seminars and aimed toward the continued development of the student's already established direction in design. The faculty will work directly with the student, on a personal basis, in order to foster this development. There will be frequent guests. 4 units per course per semester.

197A, B Humanities Fourth year Humanities. 5 units per semester.

Electives 4 units per semester.

DESIGN FACULTY

Aaron Mosley Designer, sculptor. BA, MA, SF State College; studied University of Washington, SF Art Institute. Exhibitions: Crocker Gallery, Sacramento; Oakland Art Museum; Richmond Art Center, National Museum of Japan.

Geer Morton Painter. BFA, SF Art Institute; MA, SF State College. Studied: University of Colorado. Exhibited: Quay Gallery, Cellini Gallery, SF; Richmond Art Center. Award: 1st Prize, Bulart Art Festival, SF.

HUMANITIES

The Humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from prehistory to the present.

The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the social sciences and science. Enrollment in the program is required of all candidates for the BFA degree. No electives are offered in the humanities. The program may not be taken as a major.

The student attends two lectures each week, and is assigned to a seminar study-group. Lectures are delivered both by the College faculty and by guest lecturers who are authorities in given fields. Seminars are presided over by the College faculty. It is here that the student does individual work, researching in depth various specific areas relative to the lectures for oral and written presentation.

HUMANITIES CURRICULUM

47A Humanities Introduction. Prehistory. Primitive and Pre-Columbian Civilizations.

Lectures introductory to the four-year course as a whole: studies in methodology, in modes of approach to the study of mankind. Application of methodology to study of prehistoric and primitive man. The art, creation myths and social organization of various tribal societies of Africa, North and South America, Micronesia and Melanesia. A study and analysis of the great Pre-Columbian civilizations. 4½ units.

47B Humanities The early Near East. Greek and Roman Civilizations.

The ancient world: Sumer, the Tigris-Euphrates valley, Egypt. The Hebrews and The Old Testament. A study of the history, literature, art, phil-

osophy, and science of the ancient world, and an attempt to discern in what ways it was "the cradle of civilization." Transition to the world of Greece. The Classical Civilization: a study of its organic nature and of its historic influence on western man. The Roman Civilization. Early Christianity. 4½ units.

97A Humanities Transition to the Middle Ages. Islam. The Middle Ages.

The changing world. Two great religions. The New Testament. The Koran. Augustine and Aquinas. Conversion in the North. Early Britain. Anglo-Saxon literature. The Sagas. Islamic history and literature. The Middle Ages in Europe. Church history. Art and literature as expressions of the Medieval mind. Medieval science and economics. 5 units.

97B Humanities The Culture of the Far East: India, Southeast Asia, China, Japan.

The nature and influence of the early Far Eastern Civilizations. Buddhism. Hinduism. The Bedas. Confucius, The Analects. The Han Classics. Zen. Art and architecture of the Far East. Oriental music, dance, and theater. Ancient China. Studies in comparative culture. 5 units.

147A Humanities The Renaissance.

From Giotto to Shakespeare. The emergence of early modern individualism. Renaissance science and the scientific ideal. The Italian city-state. Rise of the European state system. The emergence of capitalism. The Renaissance church. The great age of Italian painting and sculpture. Humanism in France and Italy. The voyages of discovery. The Reformation. Counter-Reformation. Elizabethan England. 5 units.

147B Humanities The Emergence of the Modern World: 1650-1850.

Monarchy: the Age of Louis XIV. Newton and the "New Science." Restoration drama. Baroque art. The Age of Enlightenment. The triumph of

trade. The rise of the novel. The Age of Revolution: political and philosophical, industrial, scientific. The great American experiment. Napoleon and the Age of Restoration. The Romantic Movement. The crucial 19th Century philosophers. U.S. history to 1850. 5 units.

197A Humanities Roots of contemporary culture: the late 19th and early 20th Centuries.

Nationalism and imperialism. Consequences of the Industrial Revolution. Liberalism and democracy in the late 19th Century. Dostoyevsky and the psychological novel. The German expressionist theater. Symbolism and impressionism in the arts. Individualism and isolation: Nietzsche, Kierkegaard, Freud, Marx and the political economists. Late imperialism and the power struggle. The epoch of World War I. 5 units.

197B Humanities The Contemporary World.

The thought, belief, and attitudes of the modern world, as expressed in politics, war, economics, social organization, art, literature, philosophy, and science. Implications of the new internationalism. The triumph of science. The exploration of space. The search for identity and ideal. Present problems of the future. 5 units.

A English Fundamentals Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English Classification Test. One semester course. 2 units, non credit.

30 English Composition Expository, narrative and descriptive writing. Varied readings. Prerequisite—successful completion of English Classification test or English A. 2 units per semester.

33 Modern Art History Major schools and artists of the western world from the 19th Century to the present. 1 unit per semester.

199 Special Studies Open to outstanding, advanced students. Work guided by faculty consultation. 1-6 units.

FACULTY

Kenneth Lash, Program Chairman Comparative literature, art history. BA, Yale University; MA, University of New Mexico; Fulbright scholar, Universite de Lille, France. Rockefeller Foundation Grant, Latin America. Former editor, New Mexico Quarterly. Poems and articles published in American Quarterly, Journal of Philosophy, The Explicator and Antioch Review.

Erik Bauersfeld Philosophy. BA and graduate work, University of California, Berkeley. Studied: Cooper Union and SF Art Institute.

Richard Fiscus English, Education. Dean of Students. BA, MA, University of California, Berkeley; graduate studies in sociology and education, Ohio State University. Former faculty member, Ohio State University, University of the Pacific.

Charles Harshbarger BFA, SF Art Institute; MA, Stanford. Former faculty member, Iowa State University.

Fred Martin Director, College of the SF Art Institute. BA, MA, University of California, Berkeley. Studied: SF Art Institute. One-man shows: Oakland Art Museum; SF Museum of Art; Minami Gallery, Tokyo; M. H. deYoung Memorial Museum; Royal Marks Gallery, NY; Lanyon Gallery, Palo Alto. Group exhibits in New York, Tokyo, Osaka, Milan, London, Paris and Rome.

John McCaffrey Anthropologist. BA, SF State College, MA, University of Chicago. Candidate for PhD, Stanford University. Anthropology lecturer, SF State College. Australia Aboriginal Art Exhibition, Davis, California, 1966. Fellow, Natural Science Foundation, 1963; Fulbright Scholar, 1965; Wenner-Gren Grant, 1965. Papers read South West Anthropological Association Meeting, 1964, 1966.

Richard Miller History, political science. BA, Ohio State University; MA, Claremont Graduate School; PhD, University of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer. Author, Amerlogue, a novel, 1966.

Larry Spence English, political science. BA, University of Louisville, Ky.; MA, University of California, Berkeley. Studied: Yale University. Former newspaper reporter: Associated Press, Monterey Peninsula Herald. Creative writing scholarship, University of Louisville. Heller Fellowship, University of California. Free lance writer of magazine and journal articles, short stories.

David Zack BA, MA, University of Chicago. Studied Jesus College, Cambridge. Instructor U of Puerto Rico, Chicago City College, SF State College. Publications officer, Seafarers International Union. U of Chicago scholarship.

Guest Lecturers Approximately one-third of the humanities lectures are delivered by guest instructors, many of whom are from neighboring institutions, and some who are visiting the area from other parts of the country and abroad. The variety of mind and talent brought to the College through the guest lecture system is evident in the list of guests from the past year which included a writer, research psychologist, art historian, architect, and authorities from Stanford University, the American Academy of Asian Studies, Lowie Museum and the Astronomy, Anthropology and Near Eastern Language Departments at the University of California at Berkeley.

GRADUATE PROGRAM IN PAINTING AND SCULPTURE

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in either painting or sculpture. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist.

Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

GRADUATE CURRICULUM

Program of Study The minimum program of 30 units consists of three semesters' work as prescribed below:

- 205 Philosophy and History
of Art Seminars2 units per semester
- 208 Advanced Studies
Seminars2 units per semester
- 299 Studio work in
the major field6 units per semester

Transferring applicants, especially those holding a degree other than the BFA, may be required to take additional courses, which will lengthen their program beyond the normal three semesters.

Seminars In addition to a program of drawing, painting and sculpture, there are two weekly seminars in which all students participate. The group is small enough for each student to show examples of his work several times during each semester, and for everyone to take part in the critical discussion. Considerable stress is placed on this procedure, which requires the student to

respond actively to a wide range of work, to discuss what he sees and thinks about it, and to have his ideas variously challenged, supplemented and encouraged by others in a group whose aim is to achieve as much clarity and understanding as possible. Critical acuity can in this way be developed. This is one of the most valuable assets which an art institute can add to the creative potential of its graduates.

The emphasis in one seminar is on critical examination of the work presented. In the course of these sessions, specific and general problems of art continuously arise. These are taken up in greater detail in the second weekly seminar, drawing upon historical material and aesthetic analysis. Guest artists frequently participate in both seminars, as do critics and writers living in and visiting the area.

These seminars, combined with the full-time schedule of studio work, provide the student with a more informed confidence in his own artistic concerns, as well as with an increased awareness of his position in relation to art of the past and present.

GRADUATE ADMISSIONS

Standards of Admission Standards of admission are set by the graduate committee. Holders of a bachelor's degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Admission Without a Previous Degree Individuals with outstanding creative qualifications, but without previous academic degrees, may be accepted into the program, but such acceptance may be made contingent on their completing a full semester of upper division undergraduate work at the San Francisco Art Institute with a grade point average of 3.0 (B) or better.

Admission Without the MFA Degree as an Objective Individuals of superior promise, who wish to do special advanced work in painting or sculpture without commitment to the full program, may also be considered for admission.

Application Requirements The applicant must submit the following to the Graduate Program Committee on or before the Application Deadline stated in the calendar:

1. Completed application form (obtainable from the Registrar).
2. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).
3. Six (6) examples of work in the major field and a representation of drawings. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work. An inventory list must accompany the examples.
4. A statement concerning the applicant's work and his reasons for embarking on a program of graduate study.

When these requirements have been met, a tentative program will be prepared for the applicant's general guidance. Admission, however, cannot become final until after a personal interview and, if necessary, a qualifying examination.

If required, the qualifying examination shall be the execution of a work at a stated time at the San Francisco Art Institute. Should this requirement be imposed, the applicant will be notified in ample time.

Foreign Student applicants must meet the same standards required of domestic applicants.

Readmission Should reasons other than scholarship compel a student to discontinue his studies, he may be readmitted to the program by making a new application to the Committee.

MFA DEGREE REQUIREMENTS

Program Completion Requirements The program of courses stipulated by the Committee must be completed within the minimum period of three consecutive semesters or the maximum period of three calendar years. This three-year period may be extended to accommodate interruptions deemed unavoidable by the Committee.

Students must file a Petition for Graduation with the Dean at the beginning of their final semester at the College.

The degree will be awarded only on successful completion of the Comprehensive Examination for the MFA degree. The examination consists of a one-man show of the candidate's work, the material for this exhibition to be submitted at least four weeks prior to the time of conferring the degree as requested in the candidate's petition. One work from the show becomes the property of the College upon the conferring of the degree.

GRADUATE PROGRAM COMMITTEE

Jeremy Anderson	Sculpture
Eric Bauersfeld	Humanities
Julius Hatofsky	Painting
Jack Jefferson	Painting
Alvin Light	Program Chairman, Sculpture
Fred Martin	Director of the College
James Weeks	Painting
William Wiley	Painting

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FACULTY LIST 1966/67

Tom Akawie	Robert Nelson
Jeremy Anderson	Manuel Neri
Robert Anderson	Joe Oddo
Eric Bauersfeld	Deborah Remington
Dennis Beall	Richard Shaw
Fletcher Benton	Larry Spence
Joan Brown	Blair Stapp
Kathan Brown	Jack Stauffacher
Gerald Burchard	Norman Stiegelmeier
John Collier	Knute Stiles
Bruce Conner	Sam Tchakalian
Richard Frankel Conrat	Gunter Troche
Gordon Cook	Marvin Irby Walton
Jay De Feo	James Weeks
Stephen De Staebler	Don Weygandt
Charles Griffin Farr	William Wiley
Richard Fiscus	David Zack
Sam Francis	
William Geis	
Richard Graf	
Paul Harris	
Charles Harshbarger	
Julius Hatofsky	
Wally Hedrick	
Tom Holland	
Robert Hudson	
Jack Jefferson	
Rodger Jacobson	
Kenneth Lash	
Alvin Light	
Ivan Majdrakoff	
Charles Mattox	
Bernard Mayes	
Forest Meyers	
John McCaffrey	
Bruce McGaw	
Jack McIntosh	
Richard Miller	
William Morehouse	
Geer Morton	
Victor Moscoso	
Aaron Mosley	
Ron Nagle	

CONTENTS

Academic Calendar, 26
Academic Information & Regulations, 30
Academic Standards, 30
Accreditation, 3
Administrative Staff, 27
Admissions, Undergraduate, 28; Graduate, 44
Application Deadlines, 26; Fees, 33
Attendance, 30
Audit Students, 28

Bachelor of Fine Arts Degree, 31
Board of Trustees, 27

Cafeteria, 31
Calendar, Academic, 26
Ceramics, 6-13; Curriculum, 36-37
Certificate of Completion, 31
Change of Program, 30; Fees 33
Course Numbers, 30

Deferred Payment Plan, 33
Degree Programs & Requirements, 31
Degree Requirements, Graduate, 45
Design, Curriculum, 41
Drawing Courses, 34
Dismissal, 30

Education Courses, 40
Employment, Student, 31
English Classification Test, 28
English Courses, 42
Evening & Saturday School, 29
Exhibitions, Student, 31

Faculty (See curricula for each program)
Faculty List, 47
Fee, 33
Financial Information, 33
Foreign Students, 28; Graduate, 44
Foreign Students, Scholarships, 32
General Information, 31
Grades, 30
Graduate Program, 20-24; Curriculum, 44
Grants-in-Aid, 32

Health Services, 31
High School Students, Admission, 28
History of Art (See Humanities)
History of SF Art Institute, 3
Honors with the Degree, 31
Housing, Student, 31
Humanities, 3; Curriculum, 42-43

Leave of Absence, 30
Library, 31

Master of Fine Arts Degree, 31

National Defense Education Act, 32

Painting, 6-13; Curriculum, 34-35
Part-Time Students, Admission, 28
Part-Time Students, Registration, 26
Photography, 18-19; Curriculum, 39
Pre-College Classes, 49
Printmaking, 14-17; Curriculum, 38

Registration Periods, 26

Scholarships, 32; Application Deadlines, 26
Science Requirement, 31
Sculpture, 6-13; Curriculum, 36-37
Special Students, Admission, 28
Special Students, Registration, 26
Summer Session, 26
Supplies, 31

Teacher Orientation Program, 40
Transcripts, 28; Fees, 33
Transfer Students, Admission, 28
Transfer Students, Registration, 26
Transfer Humanities Requirement, 31
Tuition, 33

Units, 30
USA Fund, 32

Veterans, 29

Withdrawal, 30, 33

Design by Cayla Werner, Third-Year Student

Photographs by Rudy Bender, Class of 1965

Pages 4-7, 14, 15

Photographs of student work by Henry Segall, BFA, 1964

Photograph on page 2 by Harry Wilson, Class of 1966

35

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